MLSC 536
TRADITIONAL CHINESE CULTURE AND ITS MODERN LEGACY
Winter Quarter, 2014

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Time and Place: Wednesdays 6:15-9:00 p.m. Classroom to be determined

Course Description: An analysis of the language, philosophy, religion, art, literature, institutions and social customs of the Qing dynasty (1644-1912), the last imperial regime and a crucial bridge between "traditional" and "modern" China. Although this course is intended in part as an exercise in appreciation, it is designed primarily to encourage critical and creative thinking about another place and time. How did the Chinese make sense out of the world around them, and how can we evaluate their search for meaning without imprisonment by our own set or sets of conceptual categories? What were the primary principles and assumptions underlying Chinese thought and behavior at the various levels of society? How were Chinese values, symbols, and myths expressed in institutions, artistic activities, rituals, and other forms of social life? In short, what was the basic "grammar" or "logic" of the Chinese cultural system? How was it manifested, and how was it challenged or amplified by differences in gender, class, and region? We will also give some attention to the legacy of the past in post-imperial China. How have intellectuals in the Republic of China and the People's Republic of China attempted to become "modern" and remain "Chinese?"

Basic Course Requirements:

(1) Ten short written commentaries (each 2-3 double-spaced typewritten pages), based on your assigned readings and **due in hard copy at the beginning of each class** (together worth 30% of the course grade).
(2) One c. 10-page paper on the *Story of the Stone* (**due in hard copy at the beginning of our ninth session** and worth 30%); details to follow
(3) One c. 15-page final paper on a topic chosen in consultation with me (**due in hard copy one week after the date of the final class** and worth 40%); details to follow

All papers must be typewritten, double-spaced, stapled, and paginated; no folders or fancy fonts; no e-mail versions or faxes. Don't forget to include your name (you would be amazed at how often this happens in the absence of a gentle reminder).

Participation in discussions will naturally be expected, but no grades will be assigned.

Required texts (all paperbacks):

(1) Richard J. Smith, *Mapping China and Managing the World: Cosmology, Cartography and Culture in Late Imperial Times* (2012; hereafter ***Mapping***); (2) de Bary, William T. Irene Bloom and Joseph Adler, eds. *Sources of Chinese Tradition: From Earliest Times to 1600* (Volume 1); hereafter ***Sources***; (3) Jonathan D. Spence, *Emperor of China: Self-Portrait of K'ang-Hsi* (1988; hereafter ***Emperor***); (4) Jonathan D. Spence, *The Death of Woman Wang* (1978; hereafter ***Woman Wang***); (5) Cao, Xueqin (translator: David Hawkes), *The Story of the Stone, or The Dream of the Red Chamber* Vol. 1: The Golden Days (1974; hereafter ***Story***).

> NOTE: I would strongly suggest downloading "Dream of Red Chamber outline (2014)" from our Owlspace, in the "Resources" folder under "Outlines and charts," so that you will have a sense of the main characters in the novel, and the way that the entire work unfolds (you are, after all, reading only the first of five translated volumes).

Also, a no-cost PDF version of Richard J. Smith, *China's Cultural Heritage: The Qing Dynasty, 1644-1912* (1994; hereafter ***CCH***) will be posted on our Owlspace, in addition to a couple of hardcopies, which I will place ON RESERVE.

Our Owlspace will contain additional readings (primarily articles, outlines and reviews in PDF format) organized by general topics.

Finally, I will distribute on the first day of class a DVD titled "Qing culture" (hereafter **DVD**), which is full of material (mainly articles and book reviews in PDF format) that I hope will be of interest and value for your final paper. This material is organized by topics, both broad and narrow, such as "Architecture," "Arts and Crafts," "Chinese culture," Chinese language and logic," "Cities," "Cross-cultural comparisons," "Divination," "Economy," "Education and exam system," Elites and elite networks," "Emperors," "Ethnicity and identity," etc. I will also provide a table of contents for your DVD.

IT IS EXTREMELY IMPORTANT TO DO THE ASSIGNED READINGS LISTED FOR EACH CLASS PERIOD **BEFORE** THAT TIME, IN ORDER TO GET THE MOST OUT OF THE SESSION.

> **Please note that there are two types of "required reading," both indicated in red (or light gray if you do not use a color printer): one is designated "basic" and the other is designated "for the writing assignment." Taken together, they will usually amount to no more than 100 pages per session.**

CLASS SESSIONS AND ASSIGNED READINGS

WEDNESDAY, JANUARY 8, FIRST SESSION: INTRODUCTION

[NOTE: As soon as we can determine a day and time for the extra "make-up" meeting I will provide dates for the remaining sessions]

Some general questions to keep in mind:

What is "history?" What is "culture?" Why study either? How are they related to one another? What is "China?" What is "Chineseness?" What are the major interpretive themes of this course (as discussed in your "Basic required reading")?

Basic required reading for this session:

—***Mapping***, 1-14 ["Introduction"]
—***CCH***, Chapter 1 ["Introduction"]
—**"Some reflections on culture (RJS)"** [on our Owlspace, in the "Resources" folder under "Approaches (theories, methodologies, etc.)"
—Begin reading ***Emperor*** and ***Woman Wang*** if you have not already begun to do so

NOTE: As you read ***Emperor*** and ***Woman Wang***, keep in mind the different perspectives they offer on Chinese political life, social organization and especially law during the late seventeenth century. The transliterations of Chinese sounds in these two books differ from those of more recent publications, but you should have no difficulty identifying major people, places and titles. Some examples:

Ch'ing (dynastic name) is now rendered Qing
K'ang-hsi (emperor's name) is now rendered Kangxi
P'u Sung-ling (author) is now rendered Pu Songling
T'an-cheng (city and district) is now rendered Tancheng

Required reading for the writing assignment:

—**"Collaborative exercises handout"** [on our Owlspace, in the "Resources" folder under "Approaches (theories, methodologies, etc.)"]
—**"Basic Concepts of Chinese Culture"** [on our Owlspace, in the "Resources" folder under "Approaches (theories, methodologies, etc.)"]

Writing assignment:

With particular attention to the last two assigned readings (the **"Collaborative exercises handout"** and **"Basic Concepts of Chinese Culture"**), compare the "special characteristics" of traditional Chinese culture identified by Wei Zhengtong and Joseph S. Wu. On what points do they agree and on what points

do they diverge? What are the strengths and limitations of "generalizing" in this way?

Section 1: Powerpoint presentation on "Ways of World-making"

Section 2: Powerpoint presentation on "Chinese Encyclopedias"

Section 3: Collaborative Exercise and discussion

SECOND SESSION: THE QING INHERITANCE

Some general questions to keep in mind:

How have China's geographical location and physical features influenced Chinese history and culture? In what respect(s) was "history" a "value" in Qing dynasty China? How did the Chinese conceive of (and represent) "the other?" What were the long-term implications of this world view?

NOTE: Be sure to download "China chronology (2014)" and "Pronunciation guide (2014)" from our Owlspace, in the "Resources" folder under "Outlines and charts."

Basic required reading for this session:

—***CCH***, Chapter 2 ["The Qing Inheritance"]
—***Mapping***, 48-88 ["Mapping China's World: Cultural Cartography in Late Imperial China"]
—Continue reading ***Emperor*** and ***Woman Wang***

Required reading for the writing assignment:

—**Sources**, 652-666 ["The Writing of History"]

Writing assignment:

In 2-3 double-spaced typewritten pages, summarize the major arguments made by the various scholars represented in **Sources**, 652-666 ["The Writing of History"] What, in other words, are the most distinctive features of Chinese historical writing according to these authorities?

Section 1: Powerpoint presentation on "The Lay of the Land" and "History as Value"

Section 2: Powerpoint presentation on "The Traditional Chinese World View"

Section 3: Focused discussion (based on the writing assignment)

THIRD SESSION: THE QING POLITICAL ORDER

Some general questions to keep in mind:

What were the institutional mechanisms by which the Manchus exerted their influence and control over the Qing empire (think broadly about this issue)? Where do you stand on the issue of whether the Manchus became "sinicized" in the period from 1644-1912? Is this a meaningful question to ask? Why or why not?

Basic required reading for this session:

—***CCH***, chapter 3 ["The Qing Political Order"]
—Review ***Mapping***, 1-14 ["Introduction"]
—Finish reading ***Emperor*** and ***Woman Wang*** if you have not already done so. [Note especially ***Emperor***, "Kang-hsi's Reign" (xi-xxv), "Ruling" (29-59), the Kangxi emperor's original "Valedictory Edict" (143-151) and the emperor's "final" Valedictory Edict (169-175)]

Required reading for the writing assignment:

—**"2. Reenvisioning the Qing (Rawski)"** [on our Owlspace, in the "Resources" folder under "Overviews of the Qing"]
—**"3. Defense of Sinicization (P.T. Ho)"** [on our Owlspace, in the "Resources" folder under "Overviews of the Qing"]

Writing assignment (you have two possibilities here, but please be sure to read all writings before making your choice):

1. In 2-3 double-spaced typewritten pages, summarize the debate between Professors Rawski and Ho. Where do you come down on the issue of "sinicization" and why?

or

2. In 2-3 double-spaced typewritten pages, discuss the major features of the Qing legal system as revealed in ***Emperor*** (esp. 29-39) and **Woman Wang** (esp. 99-139. How would you succinctly characterize this system and what were its implications?

Section 1: Powerpoint presentation on "The Qing Political Order"

Section 2: General discussion

Section 3: Focused discussion (based on the writing assignment)

FOURTH SESSION: SOCIAL AND ECONOMIC INSTITUTIONS

Some general questions to keep in mind:

What were the formal and informal structures that gave coherence and continuity to the Chinese social order? What organizations, forces or circumstances posed challenges to the stability of this order? In what ways do social variables such as gender and class complicate any concept of "culture?" As we have seen, there was comparatively little in the way of protective law in traditional Chinese culture; in its relative absence, what mechanisms provided protection to Chinese individuals?

Basic required reading for this session:

—***CCH***, Chapter 4 ["Social and Economic Institutions"]
—***Mapping***, 89-110 ["Ritual in Qing Culture"]
—***Story***, "Introduction" (15-46)
—Review **Woman Wang**, esp. 99-139

Required reading for the writing assignment:

—"Examination system (Elman)" [on our Owlspace, in the "Resources" folder under "Education and the exam system"]
—"Social mobility in China (PT Ho)" [on our Owlspace, in the "Resources" folder under "Social Structure"].

Writing assignment:

Drawing on the articles written by Professor Ho (old) and Professor Elman (comparatively new), discuss the political, social, economic and especially intellectual significance of the Chinese examination system in 2-3 double-spaced typewritten pages.

Section 1: Powerpoint presentation on "Qing Social and Economic Life"

Section 2: General discussion

Section 3: Focused discussion (based on the writing assignment)

Strongly recommended: Begin ***Story***, 47 ff. As you read this novel, be sure to take notes on the specific ways that the novel sheds light on various features of traditional Chinese culture, from mythology, philosophy, religion, ritual and history to aesthetics, material

culture (arts and crafts), literature, food, medicine, sexual life and social class. **This will be the focus of your paper, due in hard copy at the beginning of our ninth session (see "MLSC 536 paper assignments 2014").** Again, I would strongly suggest downloading "Dream of Red Chamber outline (2014)" from our Owlspace, in the "Resources" folder under "Outlines and charts," so that you have a sense of the main characters in the novel, and the way that the entire work unfolds (you are, after all, reading only the first of five translated volumes). For lists of characters, most of whom you don't need to know, see ***Story***, 527-534 and 535-540. Your "Dream of the Red Chamber outline" will provide most, if not all, of the names you might want to keep in mind.

FIFTH SESSION: LANGUAGE AND LOGIC

Some general questions to keep in mind:

What are the distinctive features of the classical Chinese language (*wenyan wen*)? How are they reflected in the style, structure and "arguments" of documents such as the "Three Character Classic" (*Sanzi jing*) and the "24 Exemplars of Filial Piety" (*Ershisi xiao*)? What is the relationship between the classical Chinese language and traditional Chinese thought (it is clearly not a one-way street!)? Consider in particular issues of gender and class.

NOTE: Be sure to download and bring to class the two-page document titled "Philosophical concepts" from our Owlspace in the "Resources" folder under "Outlines and charts;" you may also want to take a look at **Sources**, 925-927 ["Glossary of Key Terms"]

Basic required reading for this session:

—***CCH***, Chapter 5 ["Language and Symbolic Reference"]
—**Sources**, 803-819, "Neo-Confucian Education"
—Review ***Emperor*** on "Thinking" (65-89)
—Continue reading ***Story***, viewing it as a reflection of traditional Chinese culture

Recommended reading (on childhood socialization):

—***CCH***, Chapter 10 ["Social Life;" first section only: "Life-Cycle Ritual"]
—Review ***Emperor***, "Sons" (119-139)

Required reading for the writing assignment:

—"Three Character Classic (translation)" [on our Owlspace, in the "Resources" folder under "Childhood socialization"]

—"24 Exemplars of Filial Piety (translation)" [on our Owlspace, in the "Resources" folder under "Childhood socialization"]
—**Sources**, 819-831 [Women's Education"], 821-824 [Ban Zhao: "Admonitions for Women" (*Nüjie*)], 824-827 [Madame Cheng: "Classic of Filiality for Women" (*Nü Xiaojing*), and 827-831 Song Ruozhao's "Analects for Women" (*Nü Lunyu*)]

Writing assignment (you have two possibilities here, but please be sure to read all writings before making your choice):

1. In 2-3 double-spaced typewritten pages, analyze the content of both the "Three Character Classic" (*Sanzi jing*) and the "24 Exemplars of Filial Piety" (*Ershisi xiao*). What major values do they reflect (think broadly about the term "values")? Try to rank these values in terms of their relative importance in these two documents (consider the two documents together).

or

2. In 2-3 double-spaced typewritten pages, compare and contrast the values expressed in the "Three Character Classic" (*Sanzi jing*) and the "24 Exemplars of Filial Piety" with "Admonitions for Women," the "Classic of Filiality for Women" (*Nü Xiaojing*) and the "Analects for Women" (*Nü Lunyu*)]

Section 1: Powerpoint presentation on "The Classical Chinese Language" and "The Foundations of Chinese Philosophy"

Section 2: General discussion

Recommended reading:
— "Chinese Characters and Culture" website at http://www.zhongwen.com/; on "radicals" (*bushou*), see http://www.zhongwen.com/s.bushou.htm, and esp. http://www.zhongwen.com/s/r38.htm on characters with the "woman" radical.

Section 3: Focused discussion (based on the writing assignment)

SIXTH SESSION: CHINESE PHILOSOPHY (I)

Some general questions to keep in mind:

What are the basic features (i.e. concepts, principles and priorities) of early Confucian thought, as espoused by Confucius, Mencius and Xunzi, Laozi and

Zhuangzi? What are the basic concepts, principles and priorities of Daoism [aka Taoism] as espoused by Laozi and Zhuangzi?

Basic required reading for this session:

—***CCH***, Chapter 6 ["Thought"]
—**Sources**, 112-114 ["The Evolution of the Confucian Tradition in Antiquity"]
—Continue reading ***Story***, viewing it as a reflection of traditional Chinese culture

Recommended reading:

—**Sources**, 325-329 ["The Classic of Filial Piety (*Xiaojing*)"]
—**Sources**, 330-333 ["The Great Learning (*Daxue*)"]
—**Sources**, 333-346 ["The Mean (*Zhongyong*)"]

Required reading for the writing assignment:

—**Sources**, 41-63 ["Confucius and the *Analects*" (*Lunyu*)]
—**Sources**, 114-158 ["Mencius" (*Mengzi*)]
—**Sources**, 159-183 ["Xunzi" (*Xunzi*)]

Writing assignment (you have three possibilities here, but please be sure to read all writings before making your choice):

1. Choose a quotation from **Sources**, 41-63 ["Confucius and the *Analects*" (*Lunyu*)], and in 2-3 double-spaced typewritten pages, discuss why you chose it (perhaps because it was particularly insightful, puzzling, familiar, strange, etc.). There is, of course, no "right" or "wrong" response, but the deeper you think, the better the paper.

or

2. Choose a quotation from **Sources**, 114-158 ["Mencius" (*Mengzi*)], and in 2-3 double-spaced typewritten pages, discuss why you chose it (perhaps because it was particularly insightful, puzzling, familiar, strange, etc.). There is, of course, no "right" or "wrong" response, but the deeper you think, the better the paper.

or

3. Choose a quotation from **Sources**, 159-183 ["Xunzi" (*Xunzi*)], and in 2-3 double-spaced typewritten pages, discuss why you chose it (perhaps because it was particularly insightful, puzzling, familiar, strange, etc.).

There is, of course, no "right" or "wrong" response, but the deeper you think, the better the paper.

Section 1: Powerpoint presentation on "Confucianism and Daoism"

Section 2: General discussion

Section 3: Focused discussion (based on the writing assignment)

SEVENTH SECTION: CHINESE PHILOSOPHY (II)

Some general questions to keep in mind:

What are the basic features of "neo-Confucian" thought, as espoused by Zhu Xi, Lu Jiuyuan and Wang Yangming? Where do you find disagreements between these "neo-Confucian" philosophers, and why? How is their thought similar to (and also different from) the basic concepts, principles and priorities of early Confucian thinkers (cf. our sixth session, above). How does the *Yijing* (Classic of Changes; aka *Zhouyi* or Changes of the Zhou) fit into the picture? Why is it such an important document in Chinese culture?

Some concepts to keep in mind: Ideas such as *yin* and *yang*, *Tian* ("Heaven"), *Dao* ("the "Way"), *Taiji* (the "Supreme Ultimate"), *li* ("principle"), *qi* ("energy" or "material force"), *wuxing* (the five "phases," "agents," "activities," qualities, "elements," etc.). Note the pervasiveness of this cosmology (esp. the notions of *yin* and *yang* and the *wuxing*) in Chinese philosophy, religion, ritual, art, literature, divination, medicine, and even food.

Basic required reading for this session:

—Review ***CCH***, Chapter 5 ["Thought"]
—***Mapping***, 15-47 ["The Languages of the *Yijing* and the Representation of Reality"]
—**Sources**, 318-324 ["The Formation of the *Classic of Changes*"] and 379-381 ["General Remarks on the *Changes of the Zhou*"]
—Continue reading ***Story***, viewing it as a reflection of traditional Chinese culture

Recommended reading:

—***Mapping***, 166-1173 [the first few pages of "Jesuit Interpretations of the *Yijing* in Global Perspective"]

Required reading for the writing assignment:

—**Sources**, 697-714 [“The Synthesis of Neo-Confucianism in Zhu Xi”]
—**Sources**, 714-719 [“The Universal Mind in Lu Jiuyuan”]
—**Sources**, 842-851 [“Wang Yangming’s New Learning of the Heart-and-Mind”]

Writing assignment (you have two possibilities here, but please be sure to read all writings before making your choice):

1. Choose a quotation from **Sources**, 697-714 [“The Synthesis of Neo-Confucianism in Zhu Xi”], and in 2-3 double-spaced typewritten pages, discuss why you chose it (perhaps because it was particularly insightful, puzzling, familiar, strange, etc.). There is, of course, no “right” or “wrong” response, but the deeper you think, the better the paper.

or

2. Choose a quotation from **Sources**, 714-719 [“The Universal Mind in Lu Jiuyuan”] or **Sources**, 842-851 [“Wang Yangming’s New Learning of the Heart-and-Mind”], and in 2-3 double-spaced typewritten pages, discuss why you chose it (perhaps because it was particularly insightful, puzzling, familiar, strange, etc.). There is, of course, no “right” or “wrong” response, but the deeper you think, the better the paper.

Section 1: Powerpoint presentation on “Neo-Confucianism and the *Yijing* [Classic of Changes]”

Section 2: General discussion

Section 3: Focused discussion (based on the writing assignment)

EIGHTH SECTION: RELIGION

Some general questions to keep in mind:

What were the assumptions and structures underlying state sacrifice at various levels? Why was it undertaken? Who was it for? What did it do? What are the respective metaphysical assumptions of Buddhism and Religious Daoism? In what ways are these two major belief systems similar and in what ways are they different? What are the most distinctive characteristics of popular religion in China? In what ways did popular beliefs and practices support the existing social and political order and in what ways did they challenge it? What are the cosmological underpinnings of Chinese divination? What were its social and political roles in Qing times? What was/is its relationship to traditional Chinese medicine and other realms of Chinese culture?

NOTE: Be sure to download the two-page document titled "Buddhist Terms (glossary)" and the three-page document titled "Some Religious Daoist terms" from our Owlspace in the "Resources" folder under "Outlines and charts." Buddhist and Religious Daoist philosophical writings can be very complex, difficult, obscure and even daunting, so don't try to master all of the details; you should, however, be familiar with the basic terms used in Buddhist and Religious Daoist discourse.

Basic required reading for this session:

—***CCH***, Chapter 7 ["Religion"]
—**Sources**, 415-420 ["The Introduction of Buddhism" and 392-396 ["Daoist Religion"]
—***Mapping***, 133-165 ["Divination in the Qing"]
—Continue reading ***Story***, viewing it as a reflection of traditional Chinese culture

Recommended:

—**Sources**, 899-919 ["Morality Books"]
—Review ***Mapping***, 89-110 ["Ritual in Qing Culture"]

Required reading for the writing assignment:

—**Sources**, 392-396 ["Daoist Religion"] and 415-420 ["The Introduction of Buddhism"]
—**Sources**, 429-432 ["The *Fanwang Sutra*" ("Monastic rules for Mahayana monks)], 433-436 ["Schools of Chinese Buddhist Philosophy"]; 444-455 ["The Lotus School: The *Tiantai* Synthesis"], 480-489 and 491-509 ["Schools of Buddhist Practice" (Pure Land or *Jingtu*, and Chan, aka *Zen*)], 525-529 ["The Chanyuan Monastic Code"], 529-536, "Buddhist Rituals and Devotional Practices"]

Writing assignment:

After reading ALL of the individual tracts contained in the above-mentioned documents (**Sources**, 392-396, 415-420, 429-432, 433-436, 444-455, 480-489, 491-509, 525-529, and 529-536), choose ONE such tract and evaluate its contents in 2-3 double-spaced typewritten pages. What is the basic message (or what are the basic messages), and what do you find to be of greatest interest in the piece you chose? Why?

NOTE: Some examples of "individual tracts" in the general section on "The Lotus School: The *Tiantai* Synthesis" would be "The Buddha Preaches the One Great Vehicle" (pp. 447-448), "The Parable of the Burning House" (pp. 448-450), "The Impoverished

Son" (pp. 450-452), "The Emergence of the Treasure Tower" (pp. 452-453), "The Unity and Diversity of Buddhahood" (p. 453), "The Daughter of the Dragon King" (pp. 453-454), etc.

Section 1: Powerpoint presentation on "Chinese Religious Life"

Section 2: General discussion

Section 3: Focused discussion (based on the writing assignment)

NINTH SESSION: LITERATURE [due date for *Dream of the Red Chamber* paper]

Some general questions to keep in mind:

What were the major categories of classical Chinese literature? How might they compare with your own sense of the ways that Western literature is, or might be, categorized? Which categories of Chinese literature were most esteemed, and why? What are the major themes and genres of Chinese vernacular literature? What are the strengths and limitations of Chinese fiction as a "window" on traditional Chinese culture? Why is the *Dream of the Red Chamber* (*Honglou meng*; aka *Story of the Stone*) almost universally recognized, even today, as the greatest Chinese novel. What is the greatest American (or British or French or German or Russian) novel? Is this a more difficult question to answer than the previous one? If so, why? If not, why not?

Basic required reading for this session:

—CCH, Chapter 9 ["Literature"]
—Finish reading ***Story***, viewing it as a reflection of traditional Chinese culture

Recommended reading:

—Take a look at http://www.chinese-poems.com/ and/or http://www.chinapage.com/poetry9.html

Section 1: Powerpoint presentation on "Traditional Chinese Literature"

Section 2: Discussion of papers due today

Section 3: Continued discussion of papers due today

TENTH SESSION: ART

Some general questions to keep in mind:

In what specific ways do the "fine arts" in China (painting and calligraphy) reflect Chinese philosophical and/or religious beliefs? Which of these arts were most highly valued by Chinese connoisseurs, and why?

Basic required reading for this session:

—*CCH*, chapter 8 ["Art"]
—"Qing artists' views" [on our Owlspace, in the "Resources" folder under "Aesthetics, art and architecture"]
—Review ***Story***, giving special attention to chapter 17, which focuses on the structure and significance of the Jia household's "Prospect Garden"

Recommended:

—"Aesthetics and Chinese thought" [on our Owlspace, in the "Resources" folder under "Aesthetics, art and architecture"]

Required reading for the writing assignment (ONE of the following):

—"Ming-Qing gardens" [on our Owlspace, in the "Resources" folder under "Aesthetics, art and architecture"]
—"Yuan Mei's garden" [on our Owlspace, in the "Resources" folder under "Aesthetics, art and architecture"]

Writing assignment:

Gardens were an extraordinarily important feature in Chinese elite life in traditional times. In 2-3 double-spaced typewritten pages explain why, focusing on ONE of the two articles listed immediately above. Be sure to consider all of the realms of culture we have explored so far this semester.

Section 1: Powerpoint presentation on "Arts and Crafts in Qing China"

Section 2: General discussion

Section 3: Focused discussion (based on the writing assignment)

ELEVENTH SESSION: TRADITION AND MODERNITY

Some general questions to keep in mind:

What evidence do you see for continuity in Chinese culture from the Qing dynasty through the twentieth century? In what respects does Chinese culture in the twentieth century represent a sharp departure from China's imperial past?

Basic required reading for this session:

—***CCH***, Chapter 11 ["Tradition and Modernity"]
—***Mapping***, 111-132 ["The Teachings of Ritual and the Rectification of Customs: Echos of Tradition in the Political Culture of Modern China"]

Recommended:

— "The Past in China's Present" [on our Owlspace, in the "Resources" folder under "History (as value)"]
—***Mapping***, 166-192 ["Jesuit Interpretations of the *Yijing* in Global Perspective"], esp. 186 ff.

Writing assignment:

Find an article on contemporary China published by a reputable news source during the two weeks or so and comment on it (c. 2-3 pp., typewritten and double-spaced) from the standpoint of your understanding of traditional Chinese culture. In other words, show how contemporary China is in one way or another (or in many ways) a product of its past. Needless to say, this is an extremely complex issue. Clearly different political and social groups (urban-rural, young-old, men-women) can view the relationship between "tradition" and "modernity" in significantly different ways.

Section 1: Powerpoint presentation on "Contemporary Chinese Culture"

Section 2: General discussion

Section 3: Focused discussion (based on the writing assignment)

FINAL NOTE:

The University now requires us to include in our course syllabi a statement about "overall course objectives and expected learning outcomes." So here goes: My objective in this class, and every other course I teach, is to encourage students to think carefully and critically about "other" people, places and times, not only as a means of understanding the experiences of "others" on their own terms but also as a way of encouraging reflection about "our own" cultural biases and preconceptions. I also expect that students will gain an appreciation of the need to take into account variables such as ethnicity, class and gender in any sort of historical analysis. Finally, my goal is to heighten awareness of the complex relationship between "theory" and "practice" in the political, social and

economic life of every society, past and present.

We are also required to offer statements about "grade policies," "absence policies," and "expectations regarding course work and the Honor Code." So how about this? Examination grades will be based on a standard established by the class as a whole (a "best collective answer," determined by an initial reading of all the exams; papers will be graded according to the prevailing standards of the historical profession regarding evidence and argument (see History Department website on this: http://history.rice.edu/). I expect that all assignments will be completed on time and in accordance with the stipulations of the Honor Code. Any sort of plagiarism will result in a failing grade for the course. I do not take roll, but 40 years' experience tells me that students who come to class regularly do much better than those who don't.